



INTERNATIONAL  
EXPOSURE  
OF ISRAELI  
THEATRE



18-22 NOVEMBER 2015



**The Hanoch Levin Institute of Israeli Drama (r.a)**

In association with: The Yehoshua Rabinowitz Tel Aviv Foundation for the Arts (r.a), The Israeli Playwrights Association; With the support of: Municipality of Tel Aviv-Yafo, Ministry of Culture and Sport - Culture Administration.

## PERFORMANCES LINE UP

| Date                   | Time        | Event  | Location                                     |
|------------------------|-------------|--|--|
| <b>Wednesday 18.11</b> |             |  |  |
|                        | 17:00       | Presentations - Selection of scenes from different works | Café Theatre, The Cameri Theatre of Tel Aviv |
| <b>Thursday 19.11</b>  |             |  |  |
|                        | 10:30-11:40 | You never look at me from the place I see you            | Tmu-na Theatre                               |
|                        | 12:00-13:30 | The other body   | Tmu-na Theatre                               |
|                        | 15:30-16:30 | Squiggles  | Habima National Theatre                      |
|                        | 17:30-19:00 | Jehu   | Habima National Theatre                      |
|                        | 21:00       | The Road to Ein Harod (Salt of the Earth)                | Machsán 2, Jaffa Port                        |
| <b>Friday 20.11</b>    |             |  |  |
|                        | 10:00-11:00 | Girls In Arms - Reclaiming City Hall                     | City Hall, Tel Aviv                          |
|                        | 12:30-14:00 | Falling Out of Time                                      | Gesher Theatre                               |
|                        | 14:00-15:15 | Paper Heart Pearl  | Jaffa Theatre                                |
|                        | 15:30       | Presentations - Oum Kalthoum // Eyes                     | Jaffa Theatre                                |
|                        | 18:30       | Forever/Never  | Tel Aviv Museum of Art                       |
|                        | 21:00       | Our Class  | The Cameri Theatre of Tel Aviv               |
| <b>Saturday 21.11</b>  |             |  |  |
|                        | 10:00-11:30 | The Lowest Spot in Tel Aviv                              | Clipa Theatre                                |
|                        | 12:30-16:00 | Lunch and Closing Discussion & Feedback                  | Clipa Theatre                                |
|                        | 18:00-19:00 | B POLAR  | Fringe Theatre, Beer Sheva                   |
|                        | 21:00       | Electra  | The Cameri Theatre of Tel Aviv               |
| <b>Sunday 22.11</b>    |             |  |  |
|                        | 10:00-11:00 | How's the Beast?   | Hateiva, Jaffa                               |
|                        | 11:15-12:45 | My Ex-Stepmother-in-Law                                  | Tmu-na Theatre                               |
|                        | 14:00-16:00 | Redemption   | Machsán 2, Jaffa Port                        |
|                        | 18:00-18:30 | Bordel Total   | Bascula                                      |
|                        | 20:30       | Romeo and Juliet (Beer Sheva Theatre Production)         | Cultural Arts Center - Ashkelon              |

The International Exposure of Israeli Theatre 2015 reserves the rights for changes in the program.



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## GREETINGS FROM THE MINISTER OF CULTURE AND SPORT

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The State of Israel welcomes our honored guests to the International Exposure Festival, which is being held for the fifteenth consecutive year. The numerous visitors to this Festival include culture enthusiasts as well as the world's foremost creators, producers, and directors.

As Minister of Culture and Sport of the State of Israel, I wish to say, on my behalf and on behalf of the government of Israel and its citizens, that I attribute paramount importance to your visit and view it as an important and encouraging message to our local culture and creative endeavors.

Culture is one of Israel's leading exports. This is a country's way of exposing its universal values; values that both bridge and break down political barriers and borders.

The fact that you are here is an expression of those values; values of freedom that primarily reflect granting free expression to creative endeavor and spirit. Art is a single international language that surmounts obstacles, and bridges between nations, religions, and societies.

The State of Israel is currently contending with voices seeking to delegitimize its spirit; the very spirit that sanctifies democracy and the diversity of cultural discourse. Regrettably, there are voices around the world seeking to challenge these values by attempting to impose a cultural boycott on the State of Israel and our wonderful creative endeavor.

The fact that you have come to Israel is an expression of esteem and respect for its rich and diverse cultural and spiritual world, and more than anything, indicates the values of the countries from which you have come. Countries, such as Sweden, Germany, Greece, Hungary, The Netherlands, the United States, and others, maintain close friendly relations with the State of Israel and longstanding alliances in many and varied aspects, including culture and art, which is the spirit that imbues it with meaning.

I hope you enjoy your visit, draw inspiration and embrace Israeli theatre, so that this time too, it will break through topographical borders, in the name of freedom and the absence of artistic borders. A rich and empowering cultural experience awaits you. You will be seeing the best local productions that honor both local and international culture alike.

I consider you as ambassadors and true friends of Israeli culture and art.  
Yours sincerely,

**MK Brig. Gen. (Res.) Miri Regev,  
Minister of Culture and Sport**



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THE MAYOR'S GREETINGS  
TO THE INTERNATIONAL  
EXPOSURE OF ISRAELI  
THEATRE 2015

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*"Ah, that moment in the theater, when the light in the auditorium has already been turned off, and the curtain has not yet been raised, and the audience is sitting in the dark and waiting in silence. All the expectations, all the dreams of a thousand people are focused on a single point in the darkness in front of them."*

That magical moment, which Hanoch Levin refers to in his play "The Rubber Merchants," is in fact an enchanted one, but it's not the highlight of an evening at the theater. The highlights will come later, when the stage artists – the actors, the director, the playwright, the dancers, the choreographer or the performing musician – transform the viewers from individuals into a single, captivated and mesmerized audience, whom they dazzle with the best of their talent and art.

Original Israeli playwriting is apparently the wand that creates all the magic. When writing for Israeli theater, playwrights underscore local themes, but also universal ones. Their plays deal with matters of an individual and personal nature, but they also shed light on different facets of society and the collective entity. Their writing can be piercing and thought provoking, and at times seeks to escape from reality and provide pure entertainment and a tranquil refuge. Israeli playwriting can be nice and charming - or brutal and shocking. It has the power to amaze and have an impact on us, trigger empathy and unnerve the audience, and make us laugh or cry.

Here in Tel Aviv-Yafo, we believe that art is the oxygen we breathe, the essence of life, and one of the main components of our identity as Israelis. We attribute considerable importance to the existence of a vibrant and diverse cultural life, readily accessible to the general public. We actively advocate the advancement of cultural endeavors, invest in them, and view what we do as a national mission and calling. The world of theater makes a critical contribution to promoting culture, art and the Hebrew language. We are therefore proud to host the International Exposure of Israeli Theatre and the Isra-Drama Festival every year in the city of Tel Aviv-Yafo.

The International Exposure of Israeli Theatre 2015 in Tel Aviv introduces you – prominent figures from theaters around the world – to original Israeli performances that were created here in recent years and adapted to the stage. I'm sure that the works you see this week will manage to illustrate the cultural wealth and the fascinating and superb mosaic that Israeli society is comprised of.

I welcome you and wish you an enjoyable and successful stay.

**Ron Huldai**  
**Mayor of Tel Aviv-Yafo**



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GREETINGS FROM THE  
CHAIR OF THE HANOCH  
LEVIN INSTITUTE OF  
ISRAELI DRAMA

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Dear Guests,

It gives us great pleasure to be your hosts at the International Exposure of Israeli Theatre 2015. You have come from many and varied countries, including Germany, Poland, Denmark, France, Russia, The Netherlands, Bulgaria, Slovakia, Austria, China, Romania, Czech Republic, Slovenia, and the United States.

Israeli theatre is relatively young, it has been active for about one hundred years, during which time Hebrew turned from a holy language into an everyday spoken language. Theatre endeavor has grown over the years, and today it may be stated that in relation to the size of its population, theatre is the most popular art form in Israel. Theatre performances are held every evening to full houses all over the country. At any given moment people can choose from dozens of different plays and performances. The popularity of Israeli theatre surpasses even that of soccer.

Plays and dramas originating in Israel are also performed on stages all around the world, where they achieve great success, and bridge between cultures and people.

Israeli drama engages in a wide range of subjects and national, cultural, social, and political conflicts, and does so in a variety of artistic forms and styles. Additionally, a generation of young directors has chosen to contend with the world classics (as well as Israeli classics, such as Hanoch Levin and David Grossman) and imbue them with new ideas.

We wish you an enjoyable and fascinating encounter with Israeli theatre, and hope it will yield creative collaborations all over the global village.

Yours,

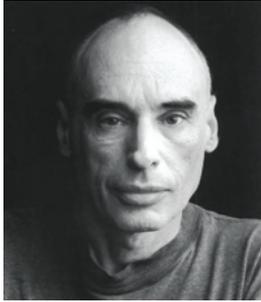
**Noam Semel**  
**Chair of the Hanoch Levin Institute of Israeli Drama**



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GREETINGS FROM THE  
HANOCH LEVIN  
INSTITUTE OF ISRAELI  
DRAMA

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**The Hanoch Levin**  
Institute of Israeli Drama

**HANOCH LEVIN 1943-1999**

Hanoch Levin - playwright, author, poet, and director. Levin was without doubt the most important and prolific playwright in the history of Israeli theatre, an outstanding artist, whose oeuvre stands as one of the basic foundations of Israeli cultural history. He wrote more than 60 plays and published books of poetry and prose. Levin wrote in varied dramatic styles and directed only his own work. His plays are performed in many theatres in Israel and around the world. For further reading about Hanoch Levin: [www.hanochlevin.com](http://www.hanochlevin.com)

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The Hanoch Levin Institute of Israeli Drama was founded in 2000, by Mr. Noam Semel, Director General of the Cameri Theatre of Tel Aviv.

The Institute has set as its goal to promote Israeli drama and raise awareness of its crucial role in the formation of Israeli culture, both in Israel and abroad. The Institute, in cooperation with the Playwrights Union of Israel, operates in the following fields:

**TRANSLATION OF CONTEMPORARY ISRAELI DRAMA**

This enterprise set the purpose of exposing Israeli drama and encouraging its staging in theatres throughout the world. Ever since the Institute's establishment, Israeli plays are staged in major theatres around the world.

**ISRA-DRAMA - SPOTLIGHT ON ISRAELI DRAMA**

An event designed to expose Israeli drama to the international theatre community: festival directors, theatre directors, stage directors, artistic directors, dramaturges, translators, and journalists. During the week-long Isra-Drama, we present the best of Israel's original playwriting on stages, accompanied by subtitles. Our guests are invited to panels and discussions with Israel's leading theatre creators, and have the opportunity to meet and talk with our playwrights.

Isra-Drama is produced with collaboration and support of the Ministry of Culture and Sport - Culture Administration; Ministry of Foreign Affairs - Department of Culture and Science Relations; Municipality of Tel Aviv-Yafo; The Marc Rich Foundation for Education, Culture and Welfare, and The Tel Aviv Yehoshua Rabinowitz Arts Foundation.

**ISRAELI DRAMATIST WEBSITE - [DRAMAISRAEL.ORG](http://DRAMAISRAEL.ORG)**

The website was initiated by the Hanoch Levin Institute of Israeli Drama, along with The Israeli Drama Development Fund. Its purposes are: accessible information on plays to production bodies in Israel and abroad; to encourage the translation of Israeli plays; to facilitate open access to texts; to maintain a central arena to discuss questions with which playwrights engage, to encourage grants, and translation and production possibilities around the world; and to provide up to date news on Israeli drama: new productions, study days, calls for festivals, development plans.



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THE ARTISTIC  
COMMITTEE'S  
GREETINGS TO THE  
INTERNATIONAL  
EXPOSURE OF ISRAELI  
THEATRE 2015

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Dear Guests,

On behalf of the Artistic Committee, I welcome you and thank you for being with us during these particularly tense times. We are frankly very proud and pleased to have selected the eighteen works you will experience as full performances and the eight additional works to be shared in the presentation sessions.

Beyond your warranted interest and curiosity in experiencing this year's International Exposure of Israeli Theatre, in the deepest sense, today, more than ever, Israeli theater artists want and need to expose their work to you and your audiences. At the core of these diverse works lie artistic integrity and vitality, freedom of expression, and the critical reflection of the performers as socially engaged artists/citizens.

Three trends are visibly reflected in these works. There are a number of contemporary stage interpretations of canonical global classics, such as *Romeo and Juliet* or *Electra*, which are not an attempt to be "Israeli" in the sense of social or current events, but rather do so through their theatrical languages. Secondly, there are intimate personal works such as *The Other Body*, *Paper Heart Pearl*, *The Lowest Spot in Tel Aviv* and *My Ex-Stepmother-in-Law*, situated between performance and theater, which are based on personal stories, real life characters, and private histories – but invariably bear thought-provoking, broader societal implications. Thirdly, there are local works that are Israeli in their content, like *Falling Out of Time* and *The Road to Ein Harod*, which consciously attempt to offer a unique theatrical language, informed by and in dialogue with various contemporary global modes of theatrical expression.

One overarching trend in Israeli theater which is quite evident in this year's International Exposure crop is the growth of bold independent and fringe theater artists, who stretch the boundaries of discourse and the limits of traditional theater media, trying to make sense of their and our lives and responsibilities amid Israel's complex socio-cultural, socio-political and cross-border realities.

In one song in the traditional Passover "seder", participants ask "Ma Nishtana?" or 'what has changed, what is different? In 2015, much has changed in the Israeli theatre scene. The theatrical arena has been in the spotlight of unprecedented public scrutiny and media attention, receiving its own "national exposure".

Recent and reportedly imminent national directives of cultural policy are likely to realign the core support for theatre artists and institutions and at least indirectly influence the kind of work that will be funded. These issues have become a growing focus of tension and contention in the encounter between a large share of the concerned local theater community and players in society with Israel's cultural policymakers. The answers to all these, beyond their direct budgetary implications, will likely affect the theater's central role in the delicate fabric of Israel's democracy.

Against this dramatic backdrop for this year's rich International Exposure, we wish you a stimulating few days and hope you discover what you set out to find....and more.

**Dr. Lee Perlman, Member, Artistic Committee  
2015 International Exposure of Israeli Theatre**



IN ALPHABETICAL ORDER

## PRESENTATIONS

SELECTIONS OF SCENES FROM DIFFERENT WORKS

17:00 // CAFE' THEATRE, AT THE CAMERI THEATRE OF TEL-AVIV

### GRETA AND THE SPACE RACE

WRITTEN BY VALERIA ZABELOTSKY AND YONATAN CNAAN // DIRECTOR: SHIRIT LEE WEISS // ORIGINAL MUSIC BY YONATAN CNAAN

The life of Greta, a young Russian woman, is about to change when Cosmonaut Yuri Gagarin is launched into space. While living under the Soviet regime, Greta refuses to take her mother's advice to settle down and become a conformist like everyone else. Greta, infatuated with Gagarin, writes him a love letter.

After receiving a promising response, Greta is crushed to realize that the letter was not directed to her personally. She is about to give up on life when she stumbles onto another man with the same name, Yuri Gagarin. Can Yuri save Greta from her inevitable future?

This spectacular production is full of melodic tunes and an upbeat score by award-winning composer Yonatan Cnaan featuring the beautiful voices of Israel's leading opera singers.

*Greta and the Space Race* is the winner of "The Musical Theatre Festival Prize 2014" and The Israeli Lottery Council for Arts and Culture's 2014 Grant.

Booking: [yonatan.cnaan@gmail.com](mailto:yonatan.cnaan@gmail.com)

### LYSISTRATA X

CONCEPT AND DIRECTOR: EMANUELLA AMICHAÏ // VIDEO: RAN SLAVIN, EMANUELLA AMICHAÏ

What would the world look like if it were controlled by women?

An original adaptation of the satirical play by Aristophanes.

In *Lysistrata X*, a new multidisciplinary theatre work, we find ourselves projected into a futuristic reality where the women's gender-based protest has led not only to a peace agreement, but to a female revolution that has relinquished control of the world's mechanisms to a psycho-technological artificial intelligence: LysistrataX.

The performance won the 2015 "Move Award" for outstanding visual theatre productions in Europe. Produced by the Department of Theatre Studies at the Hebrew University, Jerusalem.

Booking: Emanuella Amichai

Email: [amichai3@gmail.com](mailto:amichai3@gmail.com) // Web: [www.emanuellaamichai.com](http://www.emanuellaamichai.com)



Lysistrata X // Photo: MCF Foundation



Greta // Photo: Rafi Dilya and Tomer Dhimesh



## PLASTIC HEROES

CREATED AND PERFORMED BY ARIEL DORON // CO-DIRECTORS: ROTEM ELROY, DAVID LOCKARD // ARTISTIC COUNSULTANT: SHAHAR MAROM, "HANUT 31" THEATRE

War is bad. We don't want it. But at the same time we glorify it, adore it, and see it as a game.

*Plastic Heroes* is a funny and painful political satire about the Israeli-Palestinian conflict, and at the same time, about war everywhere. The show explores our society's complex attitude towards war by returning to play with children's toys, but this time, as adults. Ready-made plastic soldiers, tanks, Barbies and stuffed animals come to life, and the innocence of child's play is confronted with the bleeding, sad reality of our adult wars.

The refreshing playfulness of object theatre, combined with puppetry, acting and video allow "Plastic Heroes" to deal with hard issues in a poetic, human and universal way which touches audiences worldwide.

Ariel Doron is an internationally acclaimed puppeteer and has been invited so far to over 30 festivals and theatres in 14 countries.

**Booking:** Ariel Doron

**E-Mail:** [doronariel@gmail.com](mailto:doronariel@gmail.com) // **Website:** [www.arieldoron.com](http://www.arieldoron.com)

## SALIM SALIM - A STORY OF A MAN BETWEEN FENCES

WRITTEN AND DIRECTED BY STAV PALTI-NEGEV

The show takes place at the checkpoint on the border between Israel and Gaza. As the performance begins, viewers are asked to go through the checkpoint, where Israeli soldiers separate them into Gaza and Israel. From behind the border fence they see the story of Salim, a Palestinian man released after 10 years in Israeli prison. Salim's family awaits him at the West Bank, but he is forced to cross into Gaza. Salim, who has become a collaborator with the Israeli Security Service, refuses to cross and is trapped between the two borders.

The team is comprised of Jewish and Palestinian actors who perform in Hebrew and Arabic.

The production won Best Play Award & Best Actor Award, Acco Fringe Theatre Festival, 2014

**Booking:** Stav Palti-Negev

**Email:** [stavti@gmail.com](mailto:stavti@gmail.com) // **Facebook:** [Salim Salim](https://www.facebook.com/SalimSalim)



Salim Salim // Photo: Yoham Segev



Plastic Heroes // Photo: Aneel Resnick



## THE TRAGEDY OF MACBETH

ORIGINATOR AND DIRECTOR: AMIT ULMAN // INCUBATOR THEATRE, JERUSALEM

TRANSLATION, ADAPTORS: DANA YADLIN, AMIT ULMAN, OMER HEBRON, YIFTACH LEIBOWITZ, DANIEL SHAPIRO, YOSEPH ALBALECK

Based on Shakespeare's famous play, this is a spoken-word (street poetry) adaptation of the hair-raising story of Macbeth – a Scottish warrior who murders the king and turns into a ruthless ruler. The six actors performing the play also translated and adapted it into an original musical production, inspired by horror movies, the genre of the spoken word, and the culture that has developed around it. This is a poetic play, in which words raise men to greatness but also bring them down to the lowest depths of creation, and destroy them.

The director is one of the pioneers of spoken-word poetry in Israel and a founder of the Poetry Slam Israel organization. As a member of "The Victor Jackson Show", he directed and co-wrote the troupe's critically acclaimed The City (a rap musical that has been running in Israel for a year and a half).

Most of the participants are poetry performers in their own right who regularly appear at various poetry events, and are the most prominent members of the steadily growing spoken-word community in Israel.

**Booking:** Paul Gorbulski

**Email:** [info@incubator.org.il](mailto:info@incubator.org.il)

## WAITING FOR GODOT (ME VART OIF GODOT)

WRITTEN BY SAMUEL BECKETT // DIRECTOR: YEHOSHUA SOBOL // YIDDISHPIEL THEATRE

Following a groundbreaking study, the worldwide premiere of the play "Waiting for Godot" is brought to the stage for the first time in three languages: Yiddish, French, and Spanish. A revolutionary interpretation which binds the play's plot and its heroes to the place and time that were Beckett's inspiration for the play: Southern France in the late winter and early spring of 1943. Embedding the play's plot within a concrete location and time unveils a new layer, shattering everything we knew about the classic play.

**Booking:** Niva Mitelman

**Email:** [niva@yiddishpiel.co.il](mailto:niva@yiddishpiel.co.il) // **Website:** [www.yiddishpiel.co.il](http://www.yiddishpiel.co.il)



Waiting for Godot // Photo: Gerard Allon



The Tragedy of Macbeth // Photo: Gaya Turtle



# YOU NEVER LOOK AT ME FROM THE PLACE I SEE YOU

CREATED BY YAIR VARDI

10:30 // TMU-NA THEATRE

## A piece for light and viewers

This performance piece proposes various light compositions in the theatre space; illuminating the space, its details, and the illuminating frame in itself: the space, the contained objects and the light produce each other mutually. The piece explores how viewing a familiar environment, object, or person can change and become really seen through a new framing. By taking an observers' position, viewing our own observation, we might create a clearing, an opening in which we can become aware of "how we see, what we see". By seeing, we are able to study sight in itself, and at the same time gain a critical distance to what we thought we already knew.

**Booking:** Yair Yardi

**Email:** [vardi.yair@gmail.com](mailto:vardi.yair@gmail.com)

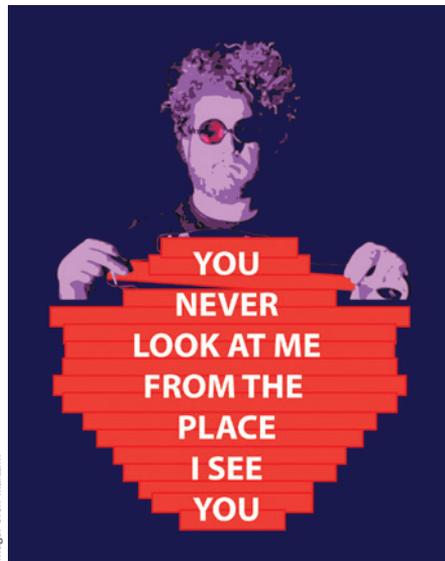


Image: Oren Marzam



## THE OTHER BODY

CREATED AND PERFORMED BY NATALY ZUKERMAN //  
CREATOR AND DIRECTOR: ATALIA BRANZBURG // PERFORMER: DAVID ZUKERMAN

12:00 // TMU-NA THEATRE

### A live art piece

Following a terrible accident which left her paralyzed at the age of 12, and after extensive rehabilitation that made her into "a hero who triumphed against all odds", comes the question: what's next?

"Hi there, my name is Nataly Zukerman. In 1990, when I was 12 years old, I was involved in an accident, not a traffic collision, actually it was quite a stupid accident, an accident in the Scouts."

"The Other Body" is a live art piece constructed by a collage of true and fictitious stories. In an intimate space, Nataly's stories come to life as they unfold textually and visually on stage.

The works were developed within the framework of: "A-Genre Festival 2013" in Tmu-na Theatre.

**Booking:** Nataly Zukerman

**Email:** [natalyzukerman@gmail.com](mailto:natalyzukerman@gmail.com)

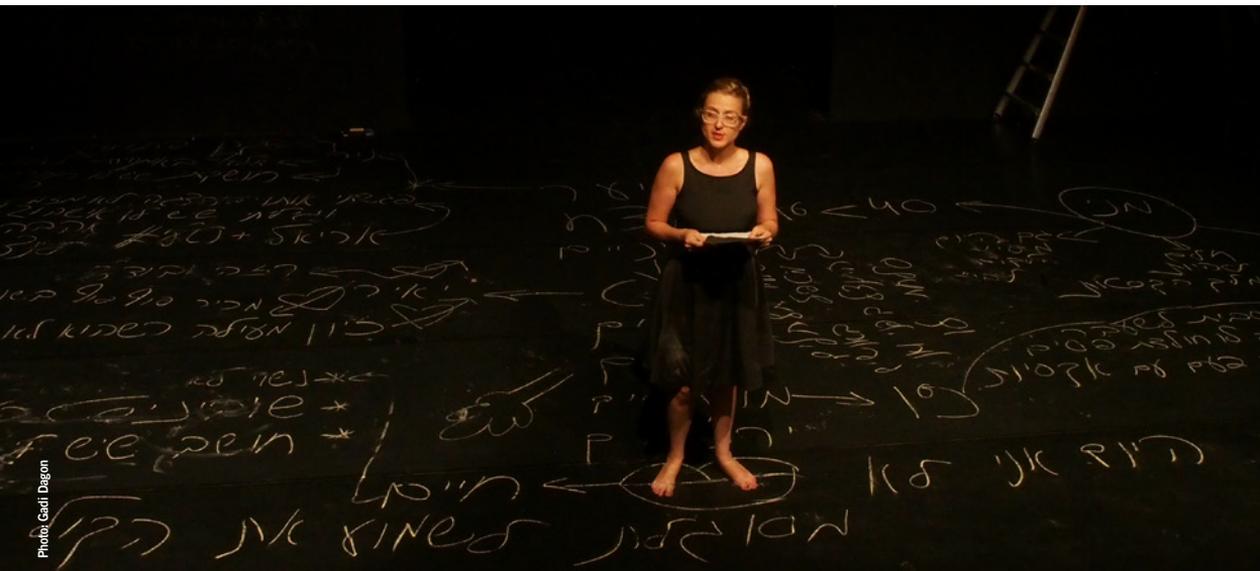


Photo: Carol Dagon



## SQUIGGLES

WRITTEN AND DIRECTED BY OFFIR NAHARI // PRODUCED AND PERFORMED BY NOFAR MUATI

15:30 // HABIMA NATIONAL THEATRE

### A clown act for adults.

Chloe's parents decide to move despite her objections. It's a stormy winter night, and their carriage meets trouble on the way. Amidst the thunder and lightning, Chloe and her suitcase are thrown from the carriage in the middle of the forest. Scared and alone, she watches the carriage disappear. Night is falling and she needs to find shelter quickly. Her only option is the suitcase full of everything that matters most to her: her teddy bear, her Barbie dolls and the white chalk she uses to draw an entire world on the black suitcase. This performance is where physical theatre meets clowning, gibberish, and object theatre, all as seen through the imagination of Chloe, a little girl who tries to solve grown-up problems.

**Booking:** Nofar Muati

**Email:** [nofarmuati26@gmail.com](mailto:nofarmuati26@gmail.com), [offir600@gmail.com](mailto:offir600@gmail.com)



Photo: Alon Cohen



# JEHU

WRITTEN BY GILAD EVRON // DIRECTOR: ILAN RONEN

17:30 // HABIMA NATIONAL THEATRE

## A biblical morality play about the corruption entailed in the Occupation

*Jehu* is set in Israel and is one of its most fascinatingly complex tales, only growing more relevant over time. It tells the story of a sick, power-hungry leader who rules over an occupied territory. Cruelty, violence, and rage triumph over everything, and citizens find refuge only in madness. The show plays with illusions, creating a false reality in which ropes pull the actors here and there, and stunning red paint spills from jars, mimicking the spilled blood of civilians.

Reviews

"Written by Gilad Evron in 1992, *Jehu* is one of the most enthralling dramas in Hebrew, and Ilan Ronen's production is excellent, with a cast of fantastic actors led by King Jehu, played tremendously by Gil Frank." *Haaretz Magazine Reviews*

**Booking:** Ruth Tonn Mendelson

**Email:** [rut@habima.org.il](mailto:rut@habima.org.il)

**Website:** [www.habima.co.il](http://www.habima.co.il)



Photo: Gerard Allon



## THE ROAD TO EIN HAROD (SALT OF THE EARTH)

BASED ON A NOVEL BY AMOS KENAN // DIRECTOR: ZVI SAHAR - PUPPETCINEMA

21:00 // MACHSAN 2

An adaptation for a puppet, a camera and 1000 lbs of salt, Based on *The Road to Ein Harod* by Amos Kenan. A thousand pounds of salt become a punishing Middle Eastern desert, plastic tanks barrel down paper streets, and a faceless, nameless puppet emerges as a rebel hero in this unique work by artist Zvi Sahar. Puppetry and hand-painted miniature sets, combined with live filmmaking and projected video feeds as a Lilliputian universe, are created and destroyed before our eyes.

In *The Road to Ein Harod* by author Amos Kenan, Sahar and PuppetCinema introduce us to a dystopic world, in which our protagonist - fleeing his country's latest military coup - discovers the meaning of perseverance, survival and ultimately, freedom.

Reviews

"Blending Puppetry, live action and video, the play has the quality of a dark dream... Captivating..." *The New York Times*

"It presents a vision of hope diminished, a hope for people... living as equals, partaking in a communal connection to the land that transcends their individual desire to own it..." *The Forward* "Top 5 Pick" – NYC Arts

**Booking, representation and touring:** Dalit Itai, Gal Canetti

Email: [dalit@canettiandtalents.com](mailto:dalit@canettiandtalents.com), [gal@canettiandtalents.com](mailto:gal@canettiandtalents.com)

Website: [www.hazira.org.il](http://www.hazira.org.il)



Photo: Yair Meyuhas



## GIRLS IN ARMS - RECLAIMING CITY HALL

CREATED AND PERFORMED BY ADILI LIBERMAN AND NADAV BOSSEM

10:00 // CITY HALL - TEL AVIV YAFO

### A Site-Specific Battle Heritage guided tour

At the heart of the bleeding Middle East, lays Israel - the country of the IDF. And in the heart of IDF country lays the flourishing pink city of Tel Aviv. And at the heart of TLV stands City Hall, known as the most important architectural symbol of the white city Zionist movement - "a villa in the heart of the jungle".

Girls in Arms - Jenny Abarjil and Jana Rosbusin - both female soldiers serving at the IDF Spokesperson's Division, will take you on a mesmerizing tour, revealing and re-enacting stories, legends and battles from the mythology of this fortress.

The tour will end at a panoramic observation point, where on a clear day we can see the Damascus flea market.

**Booking, representation and touring:** Dalit Itai, Gal Canetti

Email: [dalit@canettiandtalents.com](mailto:dalit@canettiandtalents.com), [gal@canettiandtalents.com](mailto:gal@canettiandtalents.com)

Facebook: [jenianat](https://www.facebook.com/jenianat)



Photo: Eyal Tagar



## FALLING OUT OF TIME

**BASED ON A NOVEL BY DAVID GROSSMAN // ADAPTED AND DIRECTED BY YEHEZKEL LAZAROV**

**12:30 // GESHER THEATRE**

*Falling Out of Time* - part play, part prose, poetic installation - tells the story of bereaved parents setting out to reach their lost children. It begins in a small village, in a kitchen, where a man tells his wife that he is leaving, going on a journey in search of their dead son. The man paces in ever-widening circles around the town. One after another, all manner of townsfolk fall into step with him, each enduring his or her own loss. As they walk, they raise questions of grief and bereavement.

The play is based on the successful novel by David Grossman. The adaptation was written and directed by Yehezkel Lazarov, who has played various roles in the theatre and is also the choreographer of the current work. Music for the play was written by the singer Keren Ann.

**Booking: Roy Chen**

**Email: [roeechen@gmail.com](mailto:roeechen@gmail.com)**

**Website: [www.gesher-theatre.co.il](http://www.gesher-theatre.co.il)**



Photo: Daniel Kaminsky



## PAPER HEART PEARL

TEXT AND PUPPET DESIGN: JACQUELINE PEARL // DIRECTOR: HANNA VAZANA GRUNWALD

14:10 // JAFFA THEATRE

Pearl plunges in the world of her paper dolls,  
Until she can't distinguish between the textures of skin or paper,  
Between one girl and her countless dolls,  
Between harsh reality and the imagination that becomes her savior.

She spreads her dreamy-nightmarish consciousness wide on hospital beds, through visions and stories she asks the question of identities, mother-daughter relationships, gender and sexuality and, finally, hopes for love.

Reviews

"..A rebellious and anti-establishment voice...the play excels in imaginative design and an unconventional view on the world that it creates from the connection between poetic text and the special design ... Pearl herself performs the role of the narrator in a fine and ironic delivery...." *Shai Bar-Yaacov, Yedioth Aharonot*

**Booking:** Hanna Vazana Grunwald

**Email:** [hjaffatheatre@gmail.com](mailto:hjaffatheatre@gmail.com)



Photo: Swan Shachar



## PRESENTATIONS

SELECTIONS OF SCENES FROM DIFFERENT WORKS

15:30 // JAFFA THEATRE

### EYES

DIRECTOR: NORMAN ISSA // EDITORS AND DRAMATISTS: ABED NATOUR, NORMAN ISSA, IGAL EZRATY

**A theatrical performance based on poems by Mahmoud Darwish.**

This musical theatrical journey performed by three actresses, an actor, and a camera, follows the poems of Palestinian poet Mahmoud Darwish. A surreal expedition that travels from his childhood in the Galilee to his exile in Lebanon. Along the way, the actors meet the poet and themselves through encounters with his mother, with his revered teacher Shoshana and through a reunion with Rita - his Jewish lover.

The play is in Hebrew and Arabic with English subtitles and performed by Arab and Jewish actors, accompanied by the singing and music of Mira Awad.

This unique journey allows Jewish and Arab audiences to experience Darwish's outstanding poetry, as well as the landscapes, conflicts, and experiences of living in this country.

Booking: [info@arab-hebrew-theatre.org.il](mailto:info@arab-hebrew-theatre.org.il)

### OUM KALTHOUM - A MUSICAL THEATRE

WRITTEN BY EDEN ULIEL AND IGAL EZRATY // DIRECTOR: IGAL EZRATY

The play is based on the life story of famous Egyptian singer Oum Kalthoum, "the Star of the East," from her early performances dressed as a Bedouin boy, until capturing the hearts of the Egyptians and the entire Arab world. This is a play about the poet Ahmad Rami's desperate love for the beloved singer, as the poet who authored 137 of her 283 songs, and about the rivalry between his two friends, musical giants Oum Kalthoum and Abdel Wahab, whose songs accompany the performance. The story of Oum Kalthoum is also the fascinating story of 20th century Egypt. Based on the novel *Oum* by Selim Nassib.

Booking: [info@arab-hebrew-theatre.org.il](mailto:info@arab-hebrew-theatre.org.il)



Oum Kalthoum // Photo: Radey Rubinstien



Eyes // Photo: Radey Rubinstien



## FOREVER/NEVER

CREATED AND DESIGNED BY IDIT HERMAN, CLIPA THEATRE

18:30 // TEL AVIV MUSEUM OF ART

A new site-specific project by Clipa Theatre, that examines our attraction to representations of violence. Moving on the diminishing borderline between visual art, dance and performance, it offers a passage through hauntingly attractive and deceiving images of beauty and violence.

It is a movement project in which short violent movement scenes are operated in a loop. The performers repeat, in amazing accuracy, extremely physical moments of violence, over and over again, letting their physical exhaustion "corrupt" and change the material presented, until they drop to the floor, no longer able to do it.

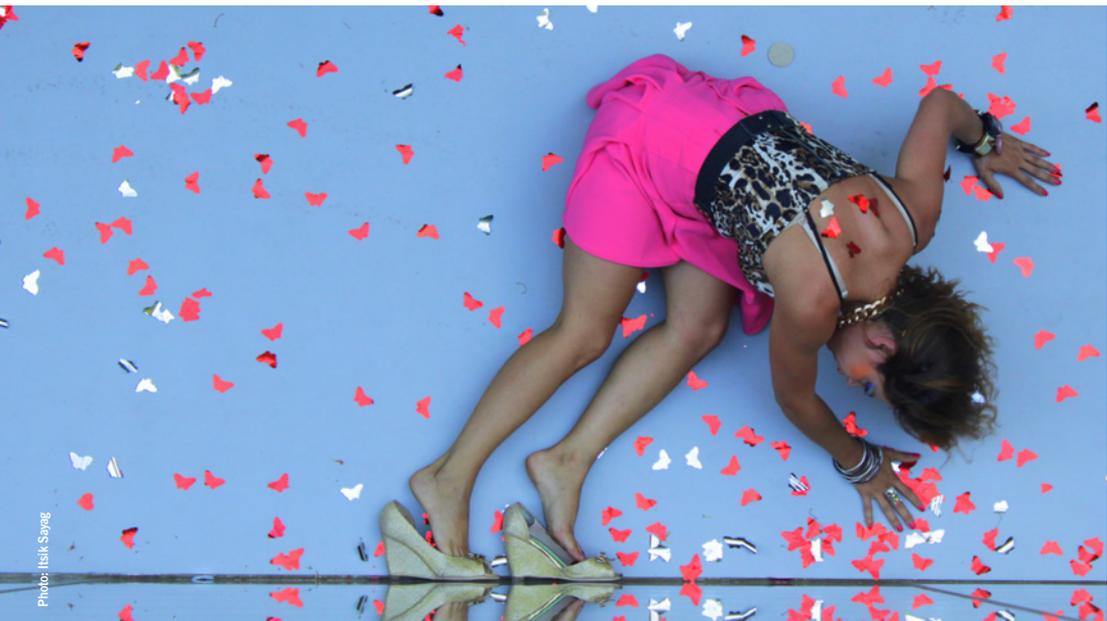
The action takes place in carefully selected public spaces, which dictate the specific content and sequence of the performance. Moreover, the mere intervention in a non-performance space and the violence presented constitute further violations, adding to the impact of the performance.

**Booking:** Zoya Bronshteyn

**Email:** [production@clipa.co.il](mailto:production@clipa.co.il)

**Rivka Herman, Email:** [info@clipa.co.il](mailto:info@clipa.co.il)

**Website:** [www.clipa.co.il](http://www.clipa.co.il)





## OUR CLASS

WRITTEN BY THE POLISH PLAYWRIGHT TADEUSZ SLOBODJANEK // DIRECTOR: HANAN SNIR

A CO-PRODUCTION OF THE CAMERI THEATRE OF TEL AVIV AND HABIMA NATIONAL THEATRE

21:00 // CAMERI THEATRE OF TEL AVIV

*Our Class* deals with the complicated relations between Poles and Jews during the Second World War. Children of one class relive fragments of their life growing up together in a small Polish village. Love and murder, memory and forgetfulness, rape and compassion – all are mixed within a powerfully dramatic world that is simultaneously breathtaking and moving. Although the play is based on a specific local pogrom, it carries a universal message to every society that does not accept "the other", where children grow up in an environment of intolerance, racism, and prejudice.

Awards: Best Production of the Year of a translated play 2014, Best Director of the Year, Best Choreographer. A co-production of The Cameri Theatre and Habima National Theatre.

The production has just returned from a very successful and moving tour through the Balkan Countries.

**Booking: Dr. Varda Fish**

Email: [varda@cameri.co.il](mailto:varda@cameri.co.il) // Website: [www.cameri.co.il](http://www.cameri.co.il)

**Booking: Ruth Tonn Mendelson**

Email: [rut@habima.org.il](mailto:rut@habima.org.il) // Website: [www.habima.co.il](http://www.habima.co.il)



Photo: Daniel Kaminsky



## THE LOWEST SPOT IN TEL AVIV

CREATED AND PERFORMED BY DROR LIBERMAN // ARTISTIC GUIDANCE: IDIT HERMAN

10:00 // CLIPA THEATRE

“A reenactment of a state of mind, the state of mind of someone who has nothing to lose”

Dror Liberman's performance *The Lowest Spot in Tel Aviv* is a piece designed as a guided tour through the shady streets and alleys of a notorious neighborhood, which is also a journey following the artist's attempts to escape reality and become a “superhero” while exposing his fears, failures and vulnerability.

Every stop in the tour is dedicated to a different element of the superhero fantasy and the reality on the street. The performer discusses and demonstrates how fantasy and street life both confront him with his inherent death wish and depression, his religious background, and his relationships with family members and love interests. Losing all shame is the final barrier in the artist's journey toward living his fantasy, and is also the inevitable lesson learned in becoming a street artist.

**Booking:** Dror Liberman

**Email:** [drorliber@gmail.com](mailto:drorliber@gmail.com)





## B POLAR

CREATOR AND DIRECTOR: YOAV MICHAELI

18:00 // FRINGE BEER-SHEVA

The story of a mundane clerk who falls in love with his manager's daughter. His love becomes an obsession and sparks the bipolar disorder that lurks within him. Based on Gogol's classic short story, the development of mental illness is illustrated onstage through the eyes of its victim. All this occurs without a single word spoken onstage - through movement, video art, music, and lighting, in the unique stage language of the "Ayit" Ensemble.

**Booking: Yoav Michaeli**

**Email: [yoav@fringe7.co.il](mailto:yoav@fringe7.co.il)**



Photo: Sali Perel



# ELECTRA

WRITTEN BY SOPHOCLES // DIRECTOR: KFIR AZOULAI

21:00 // CAMERI THEATRE OF TEL AVIV

Reviews

"Sophocles' *Electra* is a complicated challenge for any artist trying to shed new light on the play. But director Kfir Azoulai has done so with great success. With the help of two wonderful actresses - Ola Shor Selektar and Helena Yaralova - the director brings forth a relevant meaning that touches upon human nature and the passion for revenge. ...After 2500 years, Sophocles' tragedy is still alive, breathing and kicking at the audience, as relevant today as it was back then." *YNET*

"Two times I went to see *Electra* at The Cameri Theatre, and both times I was enthralled. The audience sat there, shaken and captivated by this beautiful production." *Haaretz*

The production has returned from the International Festival of Ancient Greek Drama in Cyprus, where it was named Best Production.

**Booking: Dr. Varda Fish**

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**Website: [www.cameri.co.il](http://www.cameri.co.il)**



Photo: Daniel Kamirsky

# HOW'S THE BEAST?

PLAYWRIGHT AND DIRECTOR: EYAL WEISER

10:00 // HATEIVA, JAFFA

Eyal Weiser's *How's the Beast?* features three new fictitious artists - a Polish choreographer, a German-Israeli artist, and an Israeli performance artist. Working against the backdrop of Operation Protective Edge, the artists each create an artwork in response to an article published in the summer of 2014 in a German newspaper, which expressed concerns regarding Israel's policy in Gaza.

Combining dance, video, and performance art and making use of a range of artistic tools and a special performative syntax, the three artists examine the normalization of relations among their countries, as well as the evolution of collective narratives following the Second World War.

The German-Israeli video artist Uriah Rhein-Merchav's work is concerned with the co-dependent relations created between victim and perpetrator; the Polish choreographer Agnieszka Tz'zak creates a confessional performance that explores how Polish and Israeli societies come to terms with feelings of guilt; and the radical performance artist Liora Alshech, the soloist of the band Liora and the Schwarz Schwänze, is concerned with the enchanting, mesmerizing, spectacular effect of the war.

**Booking:** Eyal Weiser

**Email:** [eyalweiser@gmail.com](mailto:eyalweiser@gmail.com)

**Website:** [www.eyalweiser.com](http://www.eyalweiser.com)





## MY EX-STEPMOTHER-IN-LAW

A STAGE PIECE DIRECTED BY NAOMI YOELI // INSPIRED BY AGI YOELI

11:15 // TMU-NA THEATRE

Naomi Yoeli invites guests from the audience to intimate encounters around a round table. Projected images and short stand-up sequences divide the stage into fragments, seeking to be united through stories that reveal themselves from within the drawers of the table. Some of the stories should never be taken seriously; others should never be told.

"My ex-stepmother-in-law is a sculptress, a fantastic cook and a brilliant storyteller. For over forty years I have met her every Saturday morning for coffee and cake, drinking up her stories thirstily while insisting on extracting the ultimate, definitive answer as to what happened and why.

'But I haven't told you anything yet,' she says."

**Booking:** Daniella Shenhav

**Email:** [project@hazira.org.il](mailto:project@hazira.org.il)

**Website:** [www.hazira.org.il](http://www.hazira.org.il)



Photo: Uri Rubinstein



# REDEMPTION

WRITTEN BY HANOCH LEVIN // DIRECTOR: TAL BRENNER // TRANSLATION: NAMMAN TAMUZ

14:00 // MACHSAN 2

## Global premiere

Somewhere out there, between the court of Her Mightiness' palace and the court of His Corpulence and his son His Greatness', deep amongst the cesspits, the life of a sewage-shoveling slave goes from bad to worse. On the way he meets a dwarf, three angels, his deceased mother and father, a miracle worker, and perhaps Redemption itself which will come around some day.

- Reviews
- "A wonderful production, perhaps one of the best we've ever seen" *Haaretz*
  - "An experience that echoes for weeks in the chambers of the soul" *Maariv*
  - "Moving and exceptional.. a glowing group of actors... a must-see for anyone who's ever met Hanoch Levin" *Yedioth Hakibbutz*
  - "A fascinating show of beams of light in the darkness" *Habama*
  - "Enchanting, every Levin fan has to experience this" *City Mouse*

Booking: [tchodorov@gmail.com](mailto:tchodorov@gmail.com)

Facebook: [www.facebook.com/hanochlevin.geula/?fref=ts](https://www.facebook.com/hanochlevin.geula/?fref=ts)



Photo: Mickey Alon

# BORDEL TOTAL

WRITTEN AND DIRECTED BY NOA MORDOWICZ, TALI REGEV, ROY ASSAF

18:00 // BASCULA

BORDEL TOTAL's new show "Cease Fire" is based and inspired by our successful Circus Theme Events concept we have created over the last few years.

The audience is invited into the cabaret. There, in the middle of our never ending fighting and bombing, there is not one dull moment on and off the stage.

At the end of the latest war, the cabaret is resurrected and in those cease-fire celebrations – anything is possible!

Questions regarding our lives here on this planet, our insecurities and flaws, inner and outer struggles and wars in Israel, are raised and dealt head on, with our eyes wide open and a smile on our faces.

We hope and believe that this celebration will last for good! Or at least until the next war...

**Booking: Tali Regev**

**Email: [tali.rgv@googlemail.com](mailto:tali.rgv@googlemail.com)**



Photo: Noga Shadmi



## ROMEO AND JULIET

WRITTEN BY WILLIAM SHAKESPEARE // DIRECTOR: IRAD RUBINSTAIN // TRANSLATION: ELI BIJAU

20:30 // ASHKELON CULTURAL ARTS CENTRE // BEER SHEVA THEATRE

### **The greatest love story of all times - in modern guise.**

It's a hot summer in Verona. The Capulets and the Montagues, two rival households, re-ignite an old dispute and violence ensues. On the other side of town, 14 year-old Juliet falls in love with Romeo at first sight. But Juliet is a Capulet and Romeo is a Montague. Their love is forbidden and hazardous and has but one penance – death.

Within three days, the greatest love story of all times will end. In order to be in each other's arms Romeo and Juliet will struggle against all odds, against all social conventions, in a trail of blood of fire – until the bitter end.

Romeo and Juliet, arguably the world's most well-known play, has sparked imaginations for the past 400 years. With Shakespeare's unique courage and wisdom, it deals with destiny, social conventions, the generation gap, man's inherent violence and above all - love's ability to give and take life.

**Booking:** Libi Ben Simon

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**Website:** [www.b7t.co.il](http://www.b7t.co.il)



Photo: Maayan Kaufman



## MEMBERS OF THE INTERNATIONAL EXPOSURE OF ISRAELI THEATRE, 2015

**Producer:** Sigal Cohen  
**Chair of the Artistic Committee:** Noya Lancet

### **Artistic Committee: (in alphabetical order):**

**Dr. Razi Amitai** - Director, Artistic Director, member of the National Council for Culture and the Arts Fringe Division.

**Dr. Bilha Blum** - Theatre researcher, Chair of the National Culture Basket Theatre Repertoire Committee, and member of the National Council for Culture and the Arts Fringe Division.

**Dr. Sarit Cofman-Simhon** - Theatre lecturer and researcher at the Kibbutzim College of Tel-Aviv, Member of the Theatre Council of the Israeli Ministry of Culture.

**Adv. Dr. Orna Deutsch** - Member of the National Council of Culture and the Arts Theatre Division, and lecturer at the Faculty of Law, Bar-Ilan University.

**Dori Engel** - Actor and Theatre Director.

**Mika Israelovich**

**Dr. Olga Levitan** - Theatre Researcher and Theatre critic, The Hebrew University of Jerusalem.

**Dr. Lee Perlman** - The Van Leer Jerusalem Institute and The Tami Steinmetz Center, Tel Aviv University.

**Moshe Perlstein** - Theatre director and lecturer, Seminar Hakibutzim College and Tel Aviv University; Math lecturer, the College of Management Academic Studies.

**Idan Schwartz** - Theatre director and Producer.

Director of the Hanoch Levin Institute of Israeli Drama: **Shimrit Ron**

Production Assistant: **Nitzan Kochva**

Graphic Designer: **Miri Gilad**

Proofreading and Editing: **Yael Nussbaum**

### **Acknowledgements:**

Ministry of Culture and Sport, Theatre and Fringe Theatre Divisions, and the Culture Administration:

**Dr. Chaim Perluk**, Chairman of the Israeli Council of Culture and Art; **Dr. Irit Fogel** - Director, Theatre Department; Ministry of Foreign Affairs: **Raphael Gamzou**, Deputy Director General, Head of Division for Culture & scientific Affairs; **Ofra Ben Yaacov**, Head of Arts Department, The Division for Culture & Scientific Affairs; **Rachel Nir**, Head of Performing Arts, The Division for Culture & Scientific Affairs; Municipality of Tel Aviv-Yafo, Culture Division: **Iris Mor**, Director of the Culture and Arts Department; The Hanoch Levin Institute of Israeli Drama - Noam Semel - Chairman, Adv. Amir Margalit - Member of the NPO Committee.

### **Special thanks to:**

**Dedi Baron, Erga Netz, Pia Forsgren, Sandra Weil.**



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